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## Fresco Paintings from Yakatoot (Peshawar) Gandhāra

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During a police raid on a house in the Yakatoot area of Peshawar city, a group of more than one hundred antiquities consisted of sculptures both in stone and stucco, coins, metal objects, etc. were seized by the law enforcing agency which were later on handed over to the Directorate of Archaeology and Museums Government of Khyber Pakhtunkhwa. Among these antiquities some beautiful panels representing fresco paintings were also moved to the Directorate of Archaeology where they were lying in the reserve collection of the Directorate before this publication. These antiquities do not come from legal excavations, therefore, their exact provenance, context and date pose problems. Thus, the present paper mainly focuses on their acquisition history, provenance and the period of their execution.

Numerous ancient paintings have so far been recorded in Gandhāra which are mainly applied to the rough surfaces of rock shelters using different pigments; these are generally red, black and white. Most of these paintings are dated to the pre-historic or proto-historic periods and represent hunting or other similar depictions. But the historic period paintings show both figural drawings and ancient inscriptions; the earliest among the painted inscriptions are those written in Kharoṣṭhī script. One of these early inscriptions is painted in red and was found at Parlai Dab (Swabi) and belong to the 1<sup>st</sup> century BC/AD (Khan 1995; fig. 4). The other earliest evidence of painted inscription is from Kala Tassa (Mansehra) dating to the 1<sup>st</sup> / 2<sup>nd</sup> century AD (Nasim Khan 2000: 27–34). But these early paintings are schematic representations made with simple lines depiction. As far as the Buddhist fresco paintings in Gandhāra are concerned, few years back this art of Gandhāra was not really known to the scholars but since few years with the increasing number of such paintings, that show their highest degree of execution, have been attracting the interest of the art historian.

The first reference to the Buddhist period fresco paintings that were found at the different sites in Gandhāra was made by Marshall while referring to the paintings noticed at the site of Sirkap and Mohra Moradu (Marshall 1951: Vol. 1, 171, 360). The next discovery was happened at the Buddhist site of Butkara I (Swat) where, among other paintings, a beautiful fresco painting of a princely figure was recorded during excavation (Faccena 198: Part 5.1, col.pl. I). The other important discoveries of fresco paintings in Gandhāra were made at Aziz Dheri (Nasim Khan 2010, Vol. 1: 68–73) and at Jinan Wali Dheri (Khan and Mahmood-ul-Hassan 2004; Khan 2010: 21–23, fig. Pl. 8) Buddhist sites. Among the fresco paintings, found inside rock shelters, the most important are the Patvano Gatai paintings (Nasim Khan 2000). Some were also documented in the area of Buner at the site of Ramanrai (fig.1). The explorer of the Ramanrai paintings narrates, “To the north-east, north-west of the above stupa is a big complex hardly 100 meters away. A solid rock in the north-western portion of the

complex has a big rock shelter and apparently used as a room, the rock shelter has serving as a roof, the ceiling of which has been lime plastered. Motifs of plants, flowers and images of animals in different colours are still visible on the intact portions of the thick lime plaster” (Khattak 1997: 75–76)<sup>1</sup>. This number of fresco paintings is further increased by the recently discovered specimens preserved in the Directorate of Archaeology and Museums, Government of Khyber Pakhtunkhwa and which are the theme of the present paper. Beside those examples mentioned earlier, a number of potsherds which are having exceptional paintings are also found in the region that show how much the art of paintings during the Buddhist period of Gandhāra has played its role not only in the religious life of the people of Gandhāra but this art also received an important place in their social life as well<sup>2</sup>.

The Directorate of Archaeology and Museums preserves one of the best collections of Buddhist period sculptures in the world. These are either preserved in the store rooms or displayed in different Museums in the province of Khyber Pakhtunkhwa; the most important of such collections is the one belong to the Peshawar Museum. Some of these objects were either acquired or were donated to the Peshawar Museum before the independence of Pakistan in 1947. But after the establishment of the Directorate of Archaeology and Museums, Government of Khyber Pakhtunkhwa, in 1993, the number of antiquities have been increasing enormously. These objects are recovered through proper archaeological investigations by the Directorate or by the Department of Archaeology, University of Peshawar. Moreover, after the devolution of the Federal Department of Archaeology and Museums, Government of Pakistan, thousands of objects of different nature were also moved to the Directorate of Archaeology and Museums, Government of Khyber Pakhtunkhwa.

Apart from the antiquities recovered through scientific excavations, thanks to the vigilant attitude of the law enforcing agencies, the custom authorities and other organizations in Pakistan, the number of these seized materials has been increasing regularly. The recently confiscated antiquities is one of the best examples of the police contribution in this regard. These antiquities include sculptures, metal objects, coins, stucco panels with paintings, etc.<sup>3</sup>. The present panels representing fresco paintings are among those which were seized during a raid on a house situated in the Yaktoot area of the Peshawar city.

The area of Yakatoot, which is part of the old Peshawar city (fig. 2), is regarded famous for such kind of accidental discoveries and deliberate activities. Rich in antiquities, whether these are the graveyards in the city of Peshawar or the old house or other establishments in the area, it seems that presently they are the main targets of the antique seekers. Rumours say that old houses are either dismantled in search of antiquities with pretext of their reconstructions or may be sold them out to antique dealers with very high prices. It is also told that some of the inhabitants in the old part of Peshawar are digging themselves inside

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<sup>1</sup>. According to Mr. Zafar Hayat, Ph.D. scholar in the Department of Archaeology, University of Peshawar, who has recently conducted survey of the area for his Ph.D dissertation, the site is presently occupied by the army check post and the shelter is converted into a kitchen and due to soot-marks on the ceiling nothing is visible from the paintings.

<sup>2</sup>. An article on these potsherds is under preparation. Similar pottery from Bajaur has already been published by Brancaccio (Brancaccio 2010) who associated it to the late Buddhist period.

<sup>3</sup>. A detailed report on sculptures in stones and stucco is submitted for publication to Gandhāran Studies, volume 9.

their houses to find objects of any worth. Moreover, some of the houses are supposedly rented to dealers and are become veritable store rooms for antiquities or converted to a kind of workshops for making fake objects as well. The multiple antiquities recently recovered from a house in the Yakatoot area may also making part of such accounts. As per report, in pursuit of the criminals, the local police received information that some fugitives were hiding inside a house in the Yakatoot area of Peshawar and after a raid on the targeted house, the police recovered from there these superb paintings along with other antiquities while illegal diggings inside the house was in progress. The illegal excavation was told happening inside the rooms and in the courtyard area of the house at the time of police raid. The painted panels are somehow in good state of preservation. It seems that after removing from their original place, the illegal diggers have tried to preserve them from all sides by using lime plaster but, they still need further better treatment for long term preservation.

These panels are four in number and represent male, female or figures of both genders which are executed both in aesthetic as well as in artistic manners. One of the panels is added with a Brāhmī inscription (fig. 3) that can help us to approximately date the paintings and one probably with a lotus flower (fig. 4).

### **Panel I (fig. 3)**

DoAM-75 (1)<sup>4</sup>

Measurement: 52 × 38 cm

The panel is irregular in shape and probably missing from all sides. The three white dots in the right field indicate that with the missing portion of the panel some drawings are also lost. The preserved portion shows a couple and a Brāhmī inscription; the latter one is painted in the upper part of the panel. Both figures are painted with white pigment on a yellowish or golden colour background and are shown in a profile facing left. The male figure is bear-headed and showing short hair which is probably combed downwards. The hair of his head and the moustaches are painted with black colour. The shaved faced is painted with dark brown colour while the shad of his fingers and his eyes are in brown pigment. He is shown with open almond shape eyes and a fleshy pointed nose and is having a large muscular throat like an Alchon or Gupta king. His right hand is extended frontward with fingers turned towards his palm and the gestures of his index and thumb show that he is probably carrying a flower (??). His left hand probably grabs his weapon attached to his thigh.

The man wears a long tunic like white silky dress with cross shape designs in black colour. The belt with a clip or buckle is round his thigh and the sword or any other such kind of weapon, attached to the hooks of it, is also painted in black. The weapon and the way it is carried can be compared with the Panjikent painting (Azarpay 1981: 74, fi. 36).

The jewellery he is carrying are: a pair of leaf shape earrings, a torque like plain neck jewellery with open ends and a pair of hoop shape plain bracelets, one added to each of his wrist; all these are painted in golden or with dark brown ochre. He is also wearing finger rings with the same colour and is added to his both little fingers. In his front a thick strip in red pigment is added in slanting manner.

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<sup>4</sup>. The number in bracket represent the police station registered number.

His female counterpart is standing or sitting behind with both hands joined in front in *añjali* pose. She has an elongated face with a large pointed nose and almond shape eyes. Her lips and the shades of her eyebrows, eyelashes, chin, throat and fingers are marked with brown colour. The long curly hair drops on her back, shoulders and temples. She is wearing a plain golden colour silky dress or frock and an overcoat in brown colour. The brim or border of the overcoat is shown in blue colour strip with white spots depicted with regular intervals; they may either indicate jewellery such as pearls or buttons of the overcoat. The silky scarp covering her head is also added with white pearls marked. She is bedecked with different kinds of jewellery such as a torque or round collar in hoop shape, a row of round and plain bracelets, finger rings added to her two little fingers. Each of them is inlaid with a precious stone marked in white colour.

In the upper part a whitish rectangular band is prepared for depicting a Brāhmī inscription written with black paint. The inscription is written in Gupta Brāhmī characters and probably reads “*maḥhirevādasya*” or “*maḥhirevāḍasya*”. The stroke attached to the letter “*ra*” could also be for the medial vowel “*i*”. The cracks above the head-mark of the letter “*ma*” in the beginning give the impression of the medial vowel “*o*” or “*i*”. Above the head-mark of the ligature “*-sya*”, there is a letter “*va*”. With less probability, it is also possible that the author forgot to write the said letter and therefore, after realizing his mistake he added the sign later. If it was the case, then the reading of the inscription would be “*maḥhirevāḍavasya*”, a proper name in genitive case. The upper part of the panel is covered with a lime pilaster and it is more possible that the inscription was written on at least two lines and the proposed letter “*va*” is in fact the last letter of the preceding line whereas the rest is covered with the lime pilaster used by the dealer for conservation purpose. In this case the reading would be:

///  
...va  
maḥ hirivādasya.

///...vama, of Hirevāda or Hirivāda

The name is Indian and is composed of two elements: *hiri-vāda*-. The first component is also attested in combination with other Sanskrit words such as *hiri-śipra* which means “golden checked” or having a golden visor applied to Agni and Indra or in composition of *hiri-śmaṣṭru*- which means golden bearded. If the name is read as Maḥhirivāda-, it may be a mistake for mihira-vāda-. Mithra-vāda<sup>5</sup>. If the letter after visarga is read as “*mi*” then the reading would be “*Miravadasya*”. Mīravāda could be an hybrid Indian name whereas the first component would stand for “*Mithra*” attested in Kharoṣṭhī and Brāhmī inscriptions such as the names Yola-mira and Vakha-mira (see Humbach 1976: 36ff). The name Mira-boyana is attested in a Kharoṣṭhī inscription from Gandhāra (Konow 1929: 62). In Sanskrit, Mitra is used as a first component in proper names like Mitra-gupta, Mitra-vinda, etc. while the word “*mīra*” in Sanskrit means “the sea, ocean, etc.”. The name could be half Iranian (Mira) and half Indian (Vada). Names with similar formation such as “*Mira-Varma*” are attested in the Upper Indus Valley inscriptions (Nasim Khan 1994: 207, no. 37).

<sup>5</sup> For Mihira and Mithra see Fussman 1997: 135, 17.4 and König 1999: 239, 32.4.

**Panel II (fig. 4)**

DoAM-76 (2)

Measurement: 25 × 26 cm

The panel shows a male figure painted inside a round medallion shape design in whitish colour but having double lines margin marked by thin lines in brown colour. The area between the lines is in golden colour. The preserve portion suggests that most probably another circle or ornament in brown colour with pearls or beaded design is added around the medallion. The background is painted in blue colour. Above the head and outside of the circle, there is an unclear design extended from the outer surface of the medallion and is painted in white and brown pigment; it could be a constellation or be a part of other design whereas remains in form of a curve painted in light brown ochre can be seen on the right side of the unclear object or design.

The figure has black and short hair which is combed downwards. The moustache is marked by a thick black dark curved line. He has open and almond shape eyes, long pointed nose and a small chin. He is also wearing a similar kind of silky dress with cross shape designs painted in black as observed in fig. 3 and may also carry the same type of weapon. Here the brim of the upper dress is visible which is marked with double lines in brown ochre. He is wearing a pair of hoop shape ear rings and a round shape neck ornament like a torque. Both ornaments are marked in brown colour.

In front and attached to the outer circle there is a drawing probably of a tree with a trunk in golden colour and the pigment used for the branches is dark red. The man inside the medallion is seated on his knees with hands in *añjali* pose and looking towards the tree. The whole may represent the scene of veneration or adoration of the Bodhi-tree. In Gandhara art, compare to other symbols, adoration of the Bodhi-tree is not very well attested but in Sanchi, worship of a stūpa, Wheel of the Law and the Bodhi-tree is well depicted (see e.g. Marshall 1960: Plate 3).

**Panel III (fig. 5)**

The right portion of the panel is damaged and cracked due to which details of the figures are missing, particularly the female figure sitting behind his male counterpart. The background of the figures is painted with whitish colour while that of the medallion is painted in blue colour. The preserve portion shows a round beaded design or ornament in brown ochre with rows of pearls painted in white colour. A barrel shaped bead with two large size pearls, one on each side of the bead, are added in the top left portion of the ornament. Inside the medallion the couple is kneeling on their knees with hands in *añjali* pose. The female figure, sitting behind, is not very clear; only the outline of the dress and blue colour spots, may be traces from the brim of the overcoat as worn by the female figure in Panel I, are visible. The male figure is bareheaded and is shown with long pointed nose and elongated eyes. The whole body is painted in whitish colour except his short curly hair which is painted in black and the contour lines that mark the different parts of the body are in brown colour. He is probably bedecked with a torque like neck jewellery, bracelets and probably wears the same type of garment as the male figure in Panel I. Unlike the other male figures in the paintings, the neck ornament is shown in white colour with brown outlines. The belt round his thigh is also marked in white

with brown margins. An unclear round design painted in white colour with brown margin is visible in the left lower side and in front of the knees of the male figure.

#### **Panel IV (fig. 6)**

DoAM-77 (3)

Measurement: 30 × 25 cm

This panel shows a male or female bust which is partially defaced and damaged due to cracks in the panel. The head of the bust is having a crown or a bulky headdress with folds in the rim and is made or surmounted with an animal skin marked with black curved strips arranged on regular intervals on the whitish colour skin. The rest of the headdress seems in whitish colour with geometrical designs made of black bands and orange colour designs at the front portion. This reminds me the figure of Heracles with lion skin (see e.g. Zwalf 1996, vol. II: pl. 293; Tanabe 1984: 180). A standing figure of Heracles with a lion skin for his headdress is also making part of the seized materials from Yakatoot (Nasim Khan 2015).

The figure is facing left having fully opened eyes whereas the eyebrows are marked with black pigment while the eyelids are painted with golden colour. The halo behind the head is also marked with golden colour with white margin whereas the rest is coloured with whitish paint. The figure probably wears a scarf, painted in blue, over his head. Traces of brown colour used in the background suggest that it is overlapped by a blue which itself is superimposed by a blackish colour.

#### **Provenance**

Despite the fact that the Yakatoot paintings are making part of some of the most important discoveries recently made in the Gandhāra region we still do not know how to be sure that these paintings were really excavated at the area where they were seized by the police. The uncertainty about the exact finding spot of the Yakatoot paintings is not the only exception but such a question exists for all those antiquities which neither come from proper archaeological context nor belong to any scientific and official investigation. Therefore, it is always difficult to believe what the owner narrates about the provenance of their antiquities. Usually they do not unveil the truth simply because they are either just ignorant or are not willing to share that sort of information because of the fear that the other will also do excavation at the site or in case of government official, they will create problem for them.

We are, therefore, confronted here with the same problem of how to associate these paintings to a certain area because they are seized materials and we have to rely only on the statement of the police or those government officials to whom the panels were handed over or the information gathered from the rumours associated to these objects by the locals. In fact, neither the police report could help us much to be sure that these paintings originally were excavated at the site of Yakatoot nor the officials of the Directorate of Archaeology and Museums could help us in this regard. The only thing that can be said for sure that illegal diggings were happening inside the house at the time of the police raid. But that would not help us greatly to say for sure that these paintings were found during these illegal diggings because the multitude of antiquities seized by the police consist of different objects that



belong to different cultures and dates and could not be found during excavation at that particular place; the genuine nature of some of these antiquities may also pose some problems.

Although we are not yet sure whether these panels were dug out at the place from where they were recovered or they were brought from somewhere else and stored there. But it is not unusual to find such paintings in the area. Fresco paintings have already been found during clandestine activities in the vicinity of Yakatoot. An eyewitness said that recently some more such paintings were observed in the Hazarkhawani cemetery, an extension of the Yakatoot area; the graveyard covered a Buddhist site covering an area of more than one square kilometre. It is said that most of the paintings were either destroyed or damaged during illegals diggings while few of them were saved and are most probably lying in private collections in Peshawar. To believe on these statements and also take into consideration the already known paintings from Gandhāra that would help us to approximately relate these paintings to a certain area by comparing them with the already known paintings in Gandhāra and with those of the surrounding regions.

The facial features of the figures are generally Indian such as the almond shape eyes, long pointed nose, elongated face and the way the moustache are presented<sup>6</sup>. The costumes, particularly the long tunic is generally Central Asian in style. The jewellery shown in the Yakatoot paintings is of four kinds: pearls in the headdress, earrings, neck jewellery, bracelets and finger rings. The earrings are very much similar to those worn by Rustam in Panjikent paintings (Azarpay 1981: Plate 8–9). In Bamiyan paintings, a Bodhisattva is adorned with a plain torque opening on his chest (Azarpay 1981: 85, fig. 38) while in the Balalyk-tepe paintings both men and women are bedecked with twisted torques (Azarpay 1981: 88, fig. 40). Although they are not exactly of the same type, they can also be compared with the earrings excavated at Sirkap (Marshal 1951, Vol. III: Plate 190.g=9,10) and Kashmir Smast (Nasim Khan 2006: 202–203, figs. 190–194), and also with those depicted in the Hindu art of Gandhāra (e.g. Nasim Khan 2006a: figs. 3,6; Ghose 2003: 369, plate 319). A stele from a Buddhist site Mohammed Nari, Mardan, shows a very similar type of torque worn by a female figure (Haesner 1999: 450, fig. 12b). A bronze pot of the Alchon period found at Kashmir Smast) depicts certain images where two of the busts are wearing similar type of earrings as well as hoop shape neck ornament (Nasim Khan 2006: 80–81, figs. 76, 77). Similar torque with open ends is well attested in the sculptures and paintings of ancient Greek and Persian (e.g. Becatti 1968: 226, fig. 207; Porada 1962: 172, pl. 51).

Dozens of sealings found in Gandhāra and in the surrounding regions that belong to the Huns period also demonstrate such type of earrings and neck ornaments e.g., (Callieri 1997: Pls. 22–26; Lerner and Sims-Williams 2011: p. 33, fig.3; p. 108, AB 3.4; p. 123, AB 7.1; p. 124, AB.125). The numismatic data also provide enough evidence of the use of almost similar type of rings and a neck ornament worn by the Huns kings (Pfisterer 2013: 77, Kat. 64–1). Those worn by the female figure in our Panel I are of the same type as that of the male figure except the addition of a pendant hanging from the ring and is very similar to those in Hirayama collection (Tanabe 1984: 247, VI-80, 81) or those recovered from Sirkap, Taxila, that are dated to the 1<sup>st</sup> /2<sup>nd</sup> century AD (Khan, F.A. 1968: 141, n of P. 23, fig. 6).

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<sup>6</sup> Analysis of the materials, the colours scheme and detailed study of the development of style will be discussed somewhere else.



Interestingly, such type of earring is worn by a female figure in stucco belonging to the same collection (see Nasim Khan 2015).

Apart from their physical features and costumes, the other important subject in these paintings is the colours scheme. In contrast to those paintings previously discovered in Gandhāra, particularly the Patvano Gatai paintings (Nasim Khan 2000: 35–68), Aziz Dheri paintings (Nasim Khan 2010, vol. 1: pls. 36–38), Jinnan Wali Dheri paintings (Kakar and Khan 2008: Pl.8) and Butkara I (Faccena 1981: pls 91–102), the Yakatoot paintings demonstrate brilliant blue colour which is almost missing in other paintings from Gandhāra where red, brown, golden, white, black and chocolate colours are generally used<sup>7</sup>. However, blue pigment is very well attested in the Buddhist period paintings in Central Asia (Blänsdorf et al. 2009; Tissot 2003, p. 286, fig.6). Blue colour is not only used in the wall paintings found in Afghanistan but it was also used in painted glass such as the famous goblet from Begram (Afghanistan) that belong to the 2<sup>nd</sup> century AD (Dupree 1974, p. 29, illst. 6). In paintings from Sogdiana<sup>8</sup> blue is used both for the background as well as it is used to define exposed flesh (Azarpay 1981: 165–167). In other Central Asian regions wall paintings such as Miran, Kizil, Khotan, etc. green is also used alongside blue pigment (Bussagli, Mario. 1978; Zin 2013a,b). Like in paintings from Central Asia, blue colour is very prominent in the Yakatoot paintings, except in fig.3 where brown is used in the background while the colour blue is only used in the costume of the female figure. Although the perishable indigo blue, of vegetable origin, is considered to be of Indian origin (Azarpay 1981: 163), the colour used in the Yakatoot paintings is a brilliant blue derived may be from lapis lazuli. While in Ajanta paintings beside yellow, red, brown, green, white, black etc., soft and clear blue are also used (see e.g. Singh 1965: 171, 176, 186).

Moreover, the Brāhmī script which was rarely used in Gandhāra before 4<sup>th</sup>/5<sup>th</sup> century AD but later on the use of this script in the region is attested by the discovery of a large number of Brāhmī inscriptions from Kashmir Smast and Aziz Dheri as well as some scattered Brāhmī manuscripts such as those excavated in Taxila at the Buddhist sites of Dharmarajika and Jaulian (Marshall 1951, vol. I: 287, 387) or some fragments preserved in the Peshawar Museum (Accession No. PM\_03195). Nevertheless, at the same epoch, beside Kharoṣṭhī, Brāhmī was also in use in Central Asia such as at the Buddhist remains at Termez (see e.g. Fussman 2011).

Despite the several characteristics and distinctive elements that belong to different cultural milieu, the Yakatoot paintings were most probably excavated at the area where they were seized by the police and may belong to the Gandhāra School of Paintings. The amalgamation of the different elements such as the facial features, costumes and the colour schemes may be justified by the geographical and strategic position of the Gandhāra region, as already seen in the Buddhist art of Gandhāra. Being situated at the cross route of civilizations Gandhāra has always played and has still been playing an important role in this cross cultural communication.

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<sup>7</sup> I could not judge from the colour photographs where blue colour is used in the Jinnan Wali Dheri and in the Butkara I paintings or not. For these paintings see Kakar and Khan 2010: 22; Filigenzi 2010: 392.

<sup>8</sup> The earliest among the Sogdian paintings are from Panjikent dated to 5<sup>th</sup> century AD and the latest be those come from Samarkand (Afrasiab) belong to 6<sup>th</sup>–7<sup>th</sup> centuries AD (Azarpay 1981: 185–203).

## Setting and Subject matter

Since the Yakatoot paintings do not come from a proper archaeological context, therefore it would be difficult to say for sure in which context these paintings were found. They may belong either to a residential area such as a house, palace, etc. or they were found in a Buddhist complex which is the case for other such paintings in Gandhāra. But by judging from the gestures of hands which are mostly in *añjali* pose and the way the figures are sitting with their heads slightly raised in adoration and reverence, it is possible that they were found in a sacred area, most probably in a Buddhist context as to be judged from the scene of adoration of the Bodhi-tree in Panel II.

## Date

As far the date of the paintings is concerned, it would have been difficult to precisely date the paintings by using other medium such as iconography, technical and stylistic features. Therefore, although the only and fragmentary inscription it is, still the small inscription written in Brāhmī characters and which is painted into one of the panels help us to place these paintings between 3<sup>rd</sup>–5<sup>th</sup> centuries AD. A Kushano Sassanian period coins hoard consisting of about 50 coins that makes part of the same collection also suggest a 3<sup>rd</sup>/4<sup>th</sup> century date of the paintings provided that the coin hoard and the paintings were found in the same context.

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Fig. 1: Ramanari Buddhist site. Location of the rock shelter (Courtesy Mr. Zafar Hayat)



Fig. 2: Location map of the Yakatoot area

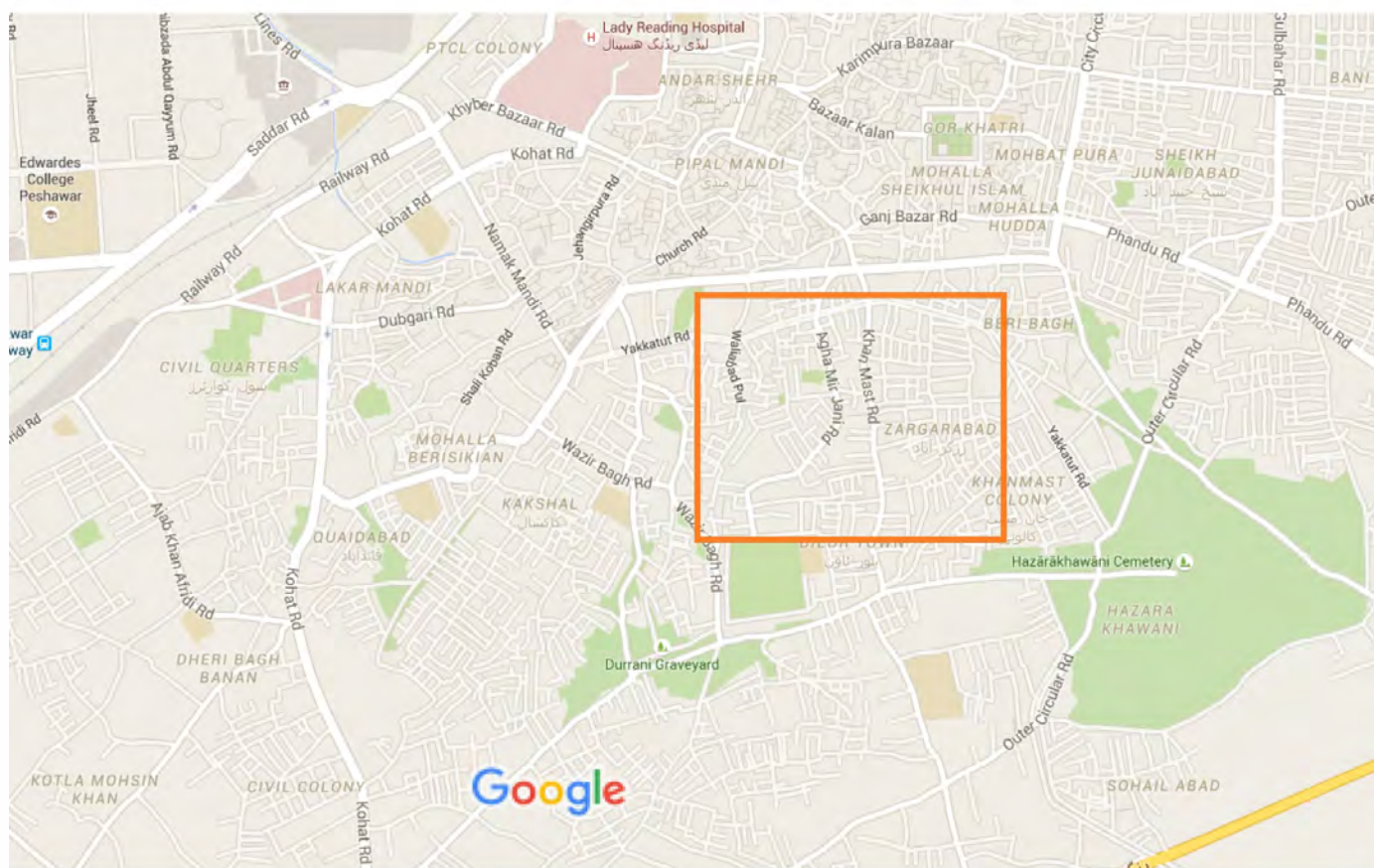




PLATE 10

Fig. 3: Panel showing a couple in adoration and facing left.

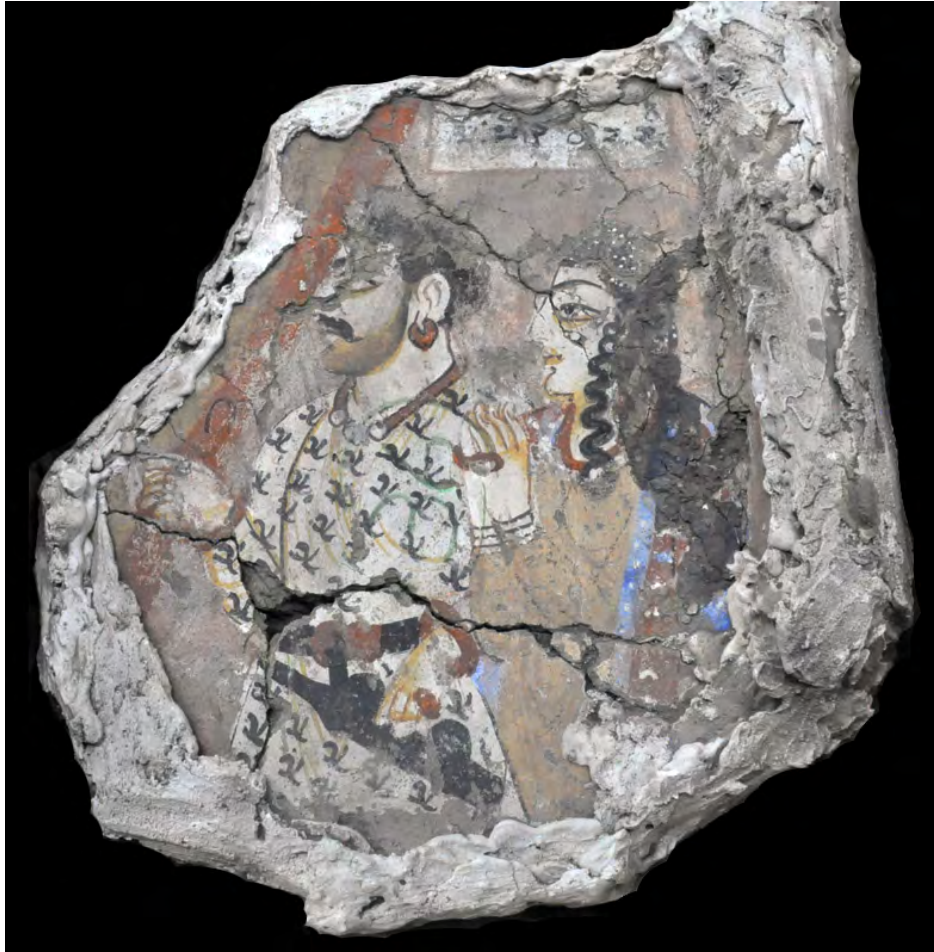


Fig. 4: Figure in *añjali* pose facing left.





Fig. 5: A couple in *añjali* pose facing left.



Fig. 6: Panel showing probably a bust facing left.

